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THE MUSICAL TEMPO

September, 1897

Vol. 2, No. 5.

DEVOTED TO THE INTERESTS OF
THE MANDOLIN
GUITAR
AND BANJO

ROY B. SIMPSON.

PUBLISHED BY
GRAUPNER AND MEYER
·PHILADELPHIA·

R. Wallers

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PERFECT SCALE EASY ACTION

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STYLE 145. Rosewood, 32 ribs, with white holly lines between each rib, mahoga y (ebonized) neck, ebony veneered headpiece with very rich pearl designs inlaid front and back. Finest Norwegian spruce top, beautiful pearl inlaid guard plate bound with black and white celluloid lines, ebony fingerboard inlaid with the finest of pearl, bound with white celluloid, fine border of colored woods and Japanese pearl inlaid around edge and sound hole, bound on sides with tulip wood, edge of top, sound hole and fancy cap bound with white celluloid. Handsome top plate, aluminum machine with pearl buttons and tailpiece hand-engraved. Finish the very finest.
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GUITARS

STYLE 1. Mahogany, with fine border of colored woods around edge and sound hole, inlaid stripe down back, mahogany neck, head veneered with rosewood, ebony fingerboard inlaid with pearl position marks, fine nickel plated machine with celluloid button . Finely finished.
Price $19.00

STYLE 2. Rosewood, mahogany neck, head veneered with rosewood, fine Norwegian spruce top, with with fine border of colored woods inlaid around edge and sound hole, extra bound around edge and sound hole with rosewood and white celluloid, inlaid stripe down back, ebony fingerboard inlaid with pearl position marks, fine quality machine, ebony bridge, finely polished.
Price . . . . . Regular size, $23.00. Concert size, $28.00

STYLE 3. Rosewood, front and back edge bound with white celluloid. Fine border of colored woods inlaid around edge sound hole and down back. Mahogany neck. Head veneered with ebony. Ebony fingerboard inlaid with pearl position marks. Fine quality machine. Ebony bridge. Finest finish. The concert size of this style positively cannot be equaled for club or concert work.
Price . . . . . Regular size, $34.00. Concert size, $40.00

STYLE 4. Rosewood, with front and back edges bound with celluloid, fine Norwegian spruce top, with fine border of colored woods inlaid around edge and sound hole, beautifully inlaid stripe down back, mahogany neck bound with celluloid, pearl inlaid headpiece, celluloid bound. Ebony fingerboard, inlaid with pearl position marks, fine quality machine, ebony bridge inlaid with pearl. Highly polished. An ideal instrument for teachers and soloists . . . . . Concert size

NOTE. The REGULAR SIZE GUITAR of our manu is a trifle smaller than the ordinary Concert size makers, and is especially adapted for ladies' use, while cert size is a shade larger than the general run of conc guitars.

THE MUSICAL TEMPO

VOLUME 2. Subscription Price, Fifty Cents a Year in Advance NUMBER 5.

PHILADELPHIA, SEPTEMBER, 1897.

F. O. GUTMAN'S AUGMENTED MANDOLIN ORCHESTRA.

ROY B. SIMPSON.

Mr. Roy B. Simpson, whose picture graces our title page, is one of Texas' most popular musicians. He was born in Arkansas in 1873. His family have been musical people for generations. Mr. Simpson, in his early days, never took any interest in music, but when sixteen years old purchased a mandolin and found that he had unusual talent. By his mother he was taught the rudiments of music. Six months afterwards he organized the "Hesperus" Mandolin Club, of Fort Worth, Texas. No mandolin teacher being available, he took up the violin and studied with Herman Krethlon, who was at one time court violinist to the King of Saxony, studying with him two years. Later new material was taken into his club, and Mr. Simpson chosen leader. The club's name was then changed to the "Arions," and divided into two sections, one in Dallas and one in Fort Worth, Mr. Simpson directing the Dallas Club. The club's, as is also Mr. Simpson's, work is confined to principally Texas and Mexico. Mr. Simpson later studied the mandolin with W. Von Anden, of Detroit, and Juan Palmez, in the City of Mexico. As a mandolin soloist he ranks with America's foremost artists, and as a gentleman is a credit to the profession, indeed. His repertoire comprises Chopin's "Nocturne," op. 9, No. 2, "Impromtu" by Abt; "Andante, 5th Concerto," by Mendelsohn; "Cavatina," by Raff and many equally difficult works. He is also a composer of no mean ability, and has written about fifteen selections, of which so far none have been published, prefering to keep them for the exclusive use of the club.

The Arions are a most meritorious organization, and have met with unbounded success under their able leader. An idea of their exceptionally musical ability can be gleamed from the following selections that grace their repertoire: Hayden's Grand Symphonies, Nos. 1 and 2, Mozskowski's "Spanish Dances," Nos. 1, 2 and 3, and Pissini's "William Tell" Overture.

A NEW BANJO BRIDGE

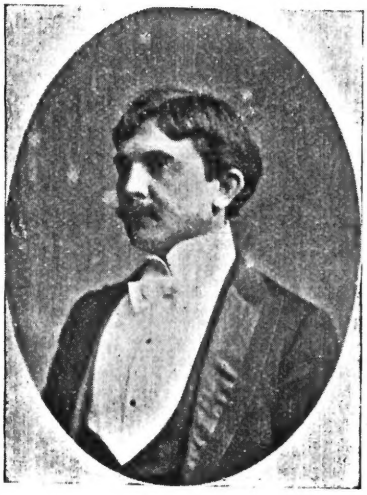
Mr. F. B. Hammann, a prominent banjoist of Baltimore, Md., has recently invented a new banjo bridge, which is destined to eclipse anything of its kind as yet in the market. Owing to its peculiar construction of the feet tapering and running parallel with the strings or strain, it is impossible for the bridge to slip or fall, thus also greatly increasing the volume and improving the quality of the tone of any banjo. The feet of the bridge being tapered and allowing but a small portion of the wood to come in contact with the head, the vibration is not interfered with, at the same time having twice the support of any other bridge. The inner side of the feet being concave makes it the lightest and strongest bridge made. Notwithstanding the fact that Mr. Hammann has applied for a patent, he intends selling the bridge at ten cents, (the price of an ordinary bridge). He has already secured orders from the largest houses in the conntry. It will be known as the Hammann banjo bridge.

NONE SO GOOD.

I have read sample copies of THE MUSICAL TEMPO and like it very much. The music in the July number is well worth the subscription price. "Geneveive Gavotte," by Jennings, is especially fine, and it can be played by those with medium ability. It will induce pupils to subscribe, and that is what you want to make a success of it. Many of the journals give us to difficult music and many out-of-date pieces.

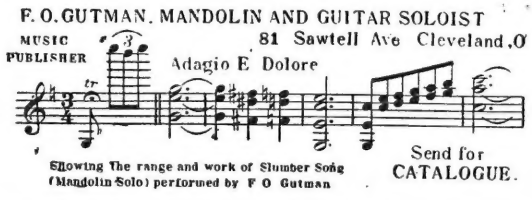
I am taking four other journals, and THE TEMPO makes five, but since I have seen it, I want every number for there are some things in it that I do not get in the other journals. Another advantage is that it is issued in the middle of the month. You can see that I have dated my subscription to begin with Vol. I., No. 1.

MISS V. M. SANDERSON.



F. O. GUTMAN.

About twelve years ago Mr. F. O. Gutman, of Cleveland, Ohio, had the good fortune to hear the Spanish Students play their sweet toned bandurias and guitars. He was so enraptured with their playing that he then and there decided to purchase and study the banduria. Having come in contact with some of the original Spaniards, he studied with them the banduria as best he could, as they were hardly able to speak English. Being naturally musically inclined and talented he learned rapidly, and in a short time he appeared in concert. Later he organized a club, appearing in Spanish costumes. Four years later the mandolin became very popular, and after applying his musical training to the mandolin, he, in connection with it, took up the guitar, and in the past five years has been very successful as a teacher. Some of the largest concerts in Cleveland have been given by his clubs, having often as many as seventy in his combined orchestra. His concerts have been greeted by the largest houses of any club in the city. He has organized a Ladies' Concert Company for the season of 97-98, and will book engagements for Cleveland and the surrounding cities. While he does not follow solo work especially, his work on the mandolin is of high order. In speaking of his work on the mandolin, the *Voice and Clevelander* says: "Mr. Gutman's own compositions evince a knowledge of the best effects of modern instrumentation for clubs. He proved his skill on the mandolin when he gave his 'Slumber Song,' showing, not only his deftness, but the possibilities of the mandolin.".



Showing the range and work of Slumber Song (Mandolin Solo) performed by F O Gutman

An idea of his solo work can be gotten from the range of his "Slumber Song" presented herewith. Much of his time is devoted to music publishing, as he is constantly adding new music.

'TIS SAID.

The season of 87-98 is on.

Mascagni, composer of "Cavaleria Rusticana," attempted suicide.

Paderewski has had his hair cut, and is at present practicing on the pedals of the silent steed.

VALENTINE ABT'S
Arrangement of the **"Intermezzo"** from Cavalleria Rusticana
MANDOLIN AND PIANO, 50 Cents
GRAUPNER & MEYER, Publishers, Third and Bristol Streets, Philbdelphia, Pa.

Written for THE MUSICAL TEMPO.

ON WRITING FOR THE MANDOLA.

By ROY SIMPSON, Dallas, Texas.

The mandolin is a well-known instrument, even the Yokels in the back woods villages know what it is when they see it. The mandola is different, only about five per cent. of the musicians of this country know what it is and what its uses are.

The mandola should properly bear the same relation to the mandolin that the viola does to the violin, yet a great many manufacturers make mandolas and string them up with strings nearly as large as a pencil and tune them an octave lower than the mandolin. Why do they do this? Simply because they are afraid there would be no sale for their mandolas if tuned otherwise.

A mandola tuned E, A, D and G, an octave lower than the mandolin, does not possess sufficient power to be used to advantage in larger clubs. If tuned properly, A, D, G and C, a fifth lower than a mandolin, it has a different tone and is in its proper pitch.

The question that arises now is how to obviate the necessity of learning the tenor clef, which I am going to explain, and if arrangers will adopt these suggestions in writing for clubs the mandola will grow in prosperity.

I have used a mandola in my club for nearly three years, and would not think of playing an engagement without it. I tune A, D, G, C, write in the treble clef, and read the same as mandolin, just the same as if I were really playing on one instead of a mandola.

My system, which has proved a very good one, is as follows: Write the mandola part in G, a fifth higher or a fourth lower thus:

which would make it an instrument of actual pitch.

In my club's repertoire there are about thirty selections that originally had third mandolin parts in them. I re-wrote the parts changed the signature, and used a mandola instead of third mandolin, which improved the selections very much.

It does not require any extra amount of labor to write the mandola part as I suggest, and if arrangers and composers will adopt the above suggestion it will not be a great while before the mandola will be used in every club in this country.

When I adopted the above method I explained to my mandola player that he must forget that he had a mandola, and suppose that he was playing a mandolin tuned E, A, D and G, and to finger same as a mandolin. He would get rattled if he chanced to notice the guitar—his part was in G and the guitar part in C, or if the guitar part was in G his part was D, and so on.

The idea is very simple when one grasps it, and should have been adopted longago. I trust the readers of THE TEMPO will agree with me in what I say, and I would like to see articles relative to the mandola from different artists throughout the country.

THE "OLE BULL" OF THE MANDOLIN.

PERSONAL.

Mr. Joseph Cullen, of Washington, D. C., whose article "The Popularity of the Banjo" appeared in our August number of THE TEMPO, is one of America's "up-to-date banjoists and, besides, the most popular teacher in Washington. His continued success is largely attributable to the fact that his sole aim is to play the best music obtainable and to ever and always please his pupils and audiences. His many personal endorsements and press opinions are very flattering indeed.

He Couldn't Make the Run.

Charley Bestring (at rehearsal).—Professor; I have tried time and again, and still I can't make this run.

Professor Commonsense.—Well, Charley, the only assistance I can render you would be in the form of advice; dispose of your mandolin and purchase one with an easier action.

Charley Bestring.—What make could you suggest?

Professor Commonsense.—By all means a "Graupner & Meyer," they have the easiest action of any mandolin I ever used.

He Knew It a Month Ago.

Manager of Mandolin Club (to leader).—I hear that Prof. ——has just published a new composition. We want to get that.

Leader.—I knew that a month ago.

Manager.—Who told you?

Leader.—Why, I read in THE TEMPO.

THE CRADLE SONG—HAUSER Arranged by VALENTINE ABT

Mandolin Solo, 30c. Mandolin and Guitar, 45c, Mandolin and Piano, 60c.

GRAUPNER & MEYER, Publishers, Third and Bristol Streets, Philadelphia, Pa.

The Musician

A musician is like an echo, a retail dealer in sounds. As Diana is the goddess of the silver bow, so is he the lord of the wooden one; he has a hundred strings to his bow; other people are bow-*legged*, he is bow-*armed*, and though armed with a bow he has no skill in archery. He plays with *cat*-gut and *kit*-fiddle. His fingers would run away from him did not a bridge interpose and oblige him to pay toll. He can distinguish sounds as other men distinguish colors. His companions are crotchets and quaves. Time will never be a match for him, for he *beats* him most unmercifully. He runs after an Italian air open-mouthed, with as much eagerness as some fools have sought the philosopher's stone. He can bring a tune over the seas, and thinks it more excellent because far-fetched. His most admired domestics are Soprano, Siciliano, Andantino, and all the Anons and Inos that constitute the musical science. He can scrape, scratch, shake, diminish, increase, flourish, etc.; and he is so delighted with the sound of his own mandolin that an ass would sooner lend his ears to anything than to him; and as a dog shakes a pig, so does he shake a note *by the ear*, and never lets it go until he makes it squeak. He is a walking pillory, and crucifies more ears than a dozen standing ones.

He often involves himself in dark and intricate passages, 'til he is put to a *shift*, and obliged to get out of a *scrape*—by scraping. His viol has the effect of a *Scotch* Fiddle, for it imitates his hearers and puts them to the itch. He tears his audience in various ways, as I do this subject; and as I wear away my pen, so does he wear away the strings of his fiddle.

There is no medium to him; he is either in a flat or a sharp key, though both are *natural* to him. He deals in third minors, and major thirds; proves a turn coat, and is often in the majority and the minority in the course of a few miuutes. He runs over the *flat* as well as any Newmarket race-horse; both meet the same fate, as they usually terminate in a *cadence;* the difference is —one is driven by the *whip-hand*, the other by the *bow-arm*; one deals in *stakado*, the other in *staccato*. As a thoroughbred hound discovers by instinct his game from all other animals, so an experience musicians *feels* the compositions of Handel or Corelli.

Yours,

TIMOTHY CATGUT.

ORIGIN OF TARTINI'S "DEVIL'S SONATA."

The following interesting account of this marvelous composition was given by Tartini to M. de Lalande, the celebrated astronomer:

"One night in the year 1713, I dreamed that I had made a compact with his Satanic Majesty, by which he was received into my service. Everything succeeded to the utmost of my desire, and my every wish was anticipated by this, my new domestic.

"I thought that on taking up my violin to practice, I jocosely asked him if he could play on that instrument. He answered that he believed he was able to pick out a tune; and then to my astonishment began to play a sonata, so strange and yet so beautiful, and executed in so masterly a manner, that I had never in my life heard anything so exquisite. So great was my amazement that I could scarcely breathe.

"Awakened by the violent emotion, I instantly seized my violin, in the hope of being able to catch some part of the ravishing melody which I had just heard, but all in vain.

"The piece, which I composed according to my scattered recollection is, it is true, the best of my works. I have called it the 'Sonata del Diavalo.' but it is so far inferior to the one I heard in my dream, that I should have dashed my violin into a thousand pieces, and given up music forever, had it been possible to deprive myself of the enjoyments which I derive from it.

"In the 'Reminiscences of Michael Kelly,' we are told that in the year 1779 Kelly was at Florence, and that he was present at a concert given at the residence of Lord Cowper, where, he says, he had 'the gratification of hearing a sonata on the violin, played by the great Mardini;' though very far advanced in years, he played divinely. Lord Cowper requested him to play the popular sonata, composed by his master, Tartini, called the 'Devil's Sonata.' Mr. Jackson, an English gentleman present, asked Nardini whether the anecdote relative to this piece of music was true. Nardini answered that 'he had frequently heard Tartini relate the circumstance,' and at once gave an account of the composition, in accordance with that furnished by M. de Lalande."

CARE OF THE MANDOLIN AND GUITAR.

This subject has been published several times in different journals, yet it seems a hard matter to impress upon the minds of mandolin and guitar players that these instruments are *musical* instruments only. In the July-August issue of the *Cadenza* was published an article relating to the care of the mandolin. This article covered nearly everything regarding the care of the mandolin, and if all players would follow the advice given therein there would be very little repairing to do.

To construct a mandolin or guitar which will not warp or split requires years of study and experience, yet at this day there is no mandolin or guitar which will stand the test which some people wish to give it. A mandolin or guitar that can stand both extreme heat and dampness has not as yet been turned out, and there never will be, as long as the nature of wood remains as it is. Musical instruments are usually kept in a dry place, and the manufacturer seasons his wood accordingly. An instrument which is made from seasoned wood, if kept in a dry place, will outlast any man's life. Extreme heat and dampness are these instruments' worst enemies. Kept in a damp place the wood absorbs the dampness and swells like a sponge. The first to show any signs of dampness is the top, as it is of spruce and of a spongy nature, this begins to bulge and rise, often so far as to rest against the strings; this also lifts that end of the finger-board which is glued to the top, causing the finger-board to become hollow, and rendering it very hard to finger. In this way it is possible for your finger-board to warp, although the neck is perfectly straight.

If kept in a very hot place it causes the wood to shrink, and if the joints are well glued the wood will split. A rubber cover in damp weather is a good protector for any instrument constructed of wood. A great many people hang their instruments upon the wall. This is the most careless thing to do, as there is at all times more or less dampness in walls. It is not necessary, in order to be dry, that a house should be warm; some houses are dry throughout, while others are damp; in the latter it would be advisable to keep it some place on the second floor, as that would very likely be the dryest spot in the house.

Do not expose your instrument to dampness, extreme heat or cold weather, and you will have no fault to find with its healthy existence.

F. G. G.

Written for THE MUSICAL TEMPO.

GENIUS AND TALENT IN MUSIC.

By E. PRITCHARD, New York.

Feeling, in its perfection more than anything else, proves an original mind, proclaims that gift of nature which we describe by the word genius; an excellence to be acquired by no labor, no art, no teaching, by no processes of reason, by no search after principles. None can teach it to another; none can learn it from another. It may be approximated, more or less remotely, by effort, study and imitation, but not reached. We call it appropriately, genius; it is nothing else.

There may be the greatest inequality in the playing of a great artist. The reason for it is found in the very definition given of this process, as, in its perfection, being the result of feeling or genius, rather than the result, even of the most scientific and careful education. Genius is proverbially unequal. The work which is the result of feeling, not science, cannot but be so. The fortunate execution which was yesterday's achievement, cannot, with any certainty, be repeated to-day. That execution was good fortune, it was nothing that can be done again with absolute certainty of the same result. The results of genius must always possess this uncertainty. Talent, on the other hand, which works under the guidance of accurate knowledge and settled principles, moves in one and the same foreseen, predetermined ends.

We never can know or tell how much nature has given to man, nor how much withheld. All that we can affirm, in any case, with certainty, is how much man has done. If much it will be fair and right to ascribe to culture much of the grand total of success. I can call to mind scarce an instance of a great artist, who was great independently of labor, and great labor. Not that I am inclined to deny or underrate genius, in comparison with labor, in music. I believe that in music as in art, there is the greatest inequality conceivable in the human powers.

I would as soon believe that all men and women are born equally handsome, well-shaped or strong, as that they are created equally in intellectual power. But I think that, generally, they who have been indebted to nature for their superiority, are they who have added as much as ever nature did for them, by their own efforts.

E. PRITCHARD,
924 Sixth Avenue, New York.

CORRESPONDENCE.

To the Editor of THE MUSICAL TEMPO:

DEAR SIR:—In the June issue of the TEMPO was published my article entitled, "*Random Remarks on the Banjo*," wherein I advocated the D pitch as standard tuning for the banjo, and gave my reasons for the adoption of same. Since the publication of that artlicle, I have received many pleasant words from prominent Banjoists, commendatory of my opinion. Nothing to the contrary seemed to confront me, 'till I read an article in the July-August issue of the *Cadenza*, entitled "The Standard Size and Pitch of the Banjo." The editor of that valuable journal, commenting on what we would naturally suppose to be my article, says: "Although this subject has been worn threadbare by innumerable writers, and practically decided long ago, it seems to be little understood even now, and it is this very agitation of subjects already decided, that causes much of the confusion complained." Now, it is self-evident that if this matter was settled, there would be no confusion caused by discussing it.

The fact that it produces confusion when discussed, is positive proof of the unsettled state of affairs. I have been a subscriber off and on for the past 12 years of the various banjo journals of this country, and I must confess that I never until recently read any thorough discussions on this subject.

Several years ago I remember of reading in *Stewart's Journal* short comments in favor of tho C pitch as standard; in fact as I stated before, I was one of the advocates, and there was little or no opposition at that time. But things have changed since then and the banjo and banjo music of to-day are not relics of the past, they have kept pace with the progressive age in which we now live. The Editor of the *Cadenza* claims that the "C pitch is not only standard, but will remain so until composers discontinue writing banjo music, requiring the bass string to be elevated to B."

He further states that "most of the best music is written with bass to B, and that three-fourths of the players prefer it." He further adds "that with the modern 3 octave banjo (10½ in. head and 19 in. neck) tuned to D, it is out of the questfon to tune the bass string higher and expect it to stay any length of time." He furthermore advocates the adoption and use of the D pitch banjo and at the same time recommeuds the C tuning for reasons above given.

In reply, I wish to briefly state that for the past 3 years I have used exclusively for my own performing a modern 3 octave banjo (10½ in. head and 19 in. finger board) tuned to D. I have always kept it at concert pitch, never lowering the strings except to remove them from the instrument. I have always lowered the bridge when not using my banjo for any great length of time, or when put away in the case. I have played all classes of music on this banjo, and have had the bass elevated to B for weeks at a time. I find that with the bass elevated the fourth string will even then wear as long as three or four 1st strings. I further find that on the D pitch banjo with bass elevated I break fewer 4th strings than with what is known as the orchestra banjo (12 in. head, 19 in. fingerboard) tuned to the C pitch with elevated bass. The difference in the length of the vibrating string of the two instruments, practically corresponds with the difference in pitch, so that the tension on the strings would be nearly the same. But the D pitch is easier on strings on account of the head being smaller and proportionately tighter.

The firmer the head on any banjo the easier it makes it on the strings, and if any one doubts the assertion, let him try it on some cheap banjo. I do not wish to be understood as advocating music requiring the elevated bass, but do positively assert that such music can and is being played daily on the D pitch banjo, and with results equally as good as on the C pitch banjo. I would like to say more on this subject, but prefer not to intrude, so if the readers of this article do not clearly comprehend my meaning, I would suggest that they read my previous article in the June issue of THE TEMPO, provided they have not done so.

Respectfully,
L. D. BURFORD.

WHAT OTHERS SAY.

I have been receiving THE MUSICAL TEMPO since its first issue and it is the best journal of its kind published.

H. L. THEIS.

I never saw a more beautiful cover for a composition than that which adorns the "Impromptu" by Abt. I would be very glad to own a catalogue of your publications for mandolin.

R. W. NEUBAUER.

I have enjoyed your paper very much, and, although, I am a subscriber to all the musical journals, I feel my library would not be complete without the TEMPO. Enclosed find 50 cents for subscription. Wishing your paper long life and prosperity.

ERASTUS OSGOOD.

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THE MUSICAL TEMPO is devoted exclusively to Music and Musical Instruments, and particularly the Mandolin, Guitar and Banjo. It is always our endeavor to tell you something new each month, and keep you informed of what is going on in the musical world. Contributions from teachers and scholars are cheerfully published. But observe that you must write little and often, so as to give every one a chance.

PHILADELPHIA, SEPTEMBER, 1897.

EDITORIAL.

CONTRIBUTORS to the TEMPO should bear in mind that short articles are always preferred. Manuscript should be sent registered, and typewritten, whenever possible.

WE HAVE now in press Valentine Abt's arrangement of the "Intermezzo" from Cavaliera Rusticana, and Hauser's "Cradle Song," arranged for mandolin and piano. It is useless to say that they are good, for as an arranger of mandolin music he has no equal.

SUBSCRIBERS are requested to remit by money order, express order or registered letter. If money is sent in an ordinary letter it is frequently lost, and the publishers cannot hold themselves responsible.

THE MUSICAL TEMPO, although in existence but a short time, is on sale at many of the music stores throughout the United States. If you are not a subscriber, and cannot procure a copy of THE TEMPO from your dealer, remit five cents to us and it will be sent promptly.

CONTRIBUTORS, subscribers and correspondents will please take notice that the office of THE TEMPO is Third and Bristol Streets. We have recently opened a retail department at 131 South Eleventh Street, but all communications to THE TEMPO should be addressed to the office.

THROUGH an oversight of the engraver of the scales given in Guy E. Williey's article, "Importance, Similarity and Practice of Scales" in the August TEMPO, the G above the staff in the scale of D should have been marked second finger, and the first and second systems of fingering should have been one or two dots alternating.

ONCE MORE the season has swung around, and, vacation over, the teachers and players are hard at work. Club rehearsals are in progress and the baton of the director sways to and fro, marking the time of the various selections that promise to contribute to the hits of the season.

Teachers and directors everywhere are busy arranging music for their classes, and the members equally busy practicing their new music. The manager's busy season has come once more, and many dates have already been booked. Indications seem to be for a most prosperous year with the mandolin, banjo and guitar clubs as well as the merchant, and the general condition of things point to the most successful season ever experienced.

IMPROVEMENT MEANS PROGRESS.

The September TEMPO greets its readers in a new robe. Heretofore it contained sixteen pages, and each month found the editor with matter, and especially interesting articles, crowded out. In justice to our contributors we have added four more pages, yet the price of THE TEMPO remains 50 cents per annum.

The mission of THE TEMPO is to supply the mandolin, guitar and banjoist with new music, and interesting and instructive articles. It is the policy of the artist teacher to read such matter and to keep on the lookout for new music, and, therefore, it becomes the policy of THE TEMPO to distribute such music and reading matter. The excellent contents of our publication has introduced it into the home of the amateur, the studio of the teacher and the libraries of many clubs and orchestras.

This month proves no exception to our general policy. Besides its good music it contains many intelligent and instructive articles. The editor does not expect that each reader will be pleased with every article published, nor that the artist, teacher and amateur will be pleased with the different selections of music presented in each number. That is not our idea. Opinions and tastes differ. Our object is to grace the modest place that we have filled in the past, and to furnish music and reading matter of such great variety that there shall always be in each issue enough for all and a choice for everyone.

Most publishers make a practice of outlining briefly the policy of their journals, but we prefer to "spring," as it were, our efforts as a surprise, and trust that in this manner that they will be appreciated by our readers.

ABT'S CONCERT TOUR

Valentine Abt is arranging for a tour of the New England and Western States. He will also play return dates in a number of the larger cities in Pennsylvania and New York State. There is probably no soloist in the world with a popularity equal to that of Mr. Abt, and it is only the plain truth to say that his wonderful performances and compositions have founded a school; that he has indeed revolutionized mandolin music.

His wonderful performances during the past two seasons has given him such fame that teachers in all parts of the United States are engaging him. In October he will play at the Dallas Exposition, Dallas, Texas.

Teachers are beginning to realize that in having an artist like Abt play in their city, the possibilities of the instrument are demonstrated, and that to them it means many new pupils.

To my pupil Mr. Joseph L. Kurtz, Punxsutauney, Pa.

FLOWER SONG.

BLUMENLIED.

BANJO.

G. LANGE, Op. 39.

Arr. for Banjo by Carroll McAfee.

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Here and There

Daniel Acker writes us that pupils are coming in and that business will soon buzz.

Johnson Bane, after an absence of several years, will spend several weeks at his home in Waynesburg, Pa.

F. H. Griffith, while on his way to Alaska, is picturing the real hardships, to be endured en route, for the Philadelphia newspapers.

Erastus Osgood, the popular teacher and monologist, of Concord, N. H., has just returned from a pleasant vacation. His pupils will welcome his return with delight.

E. H. Frey has lately been writing some mandolin music that opens the eye of the soloist. His "Gondoliers' Serenade" which appeared in our July number is a good one, and should be among every mandolinist's repertoire.

We trust that the improvement in THE TEMPO will induce subscribers to mention it to their friends. If you have not sent in your subscription do so now; little things like this will induce the publishers to add four more pages.

Fred. L. Turner writes us that the number of pupils enrolled so far in September is far in advance of the season of 96-97. The sudden increase in business and Mr. Turner's untiring efforts as a teacher are largely responsible for this.

The "Serenaders," a mandolin and guitar club composed of Messrs. A. C. Douglass, H. D. Ross, H. H. Chappel and W. H. Carpenter, are delighting audiences in Ilion, N. Y., and the vicinity. Each and every one of the members of the club are artistic and finished performers.

Frank S. Morrow, of Harrisburg, Pa., has opened his studio for the season of 97-98 after a pleasant vacation of several weeks. Mr. Morrow has just issued a neat and attractive prospectus for the coming season, which contains nothing but the highest praise for his ability as a performer and teacher.

It would be impossible to credit everything written about Richard Mansfield, for he is a favorite subject with all the dramatic scribes of America. The latest announcement is that scheduled among the plays to be produced this season, "The First Violin," a dramatization af George Manville Ferris' novel, "The Master of Ceremonies."

Mr. W. A. Benham, solo guitarist of the Dallas division of the "Arions," of Texas, is a wonder in the way of artistic whistling. He whistles a duet alone, two separate and distinct tones, thirds and sixths, nearly two octaves chromatic. His tones are very pure and pretty, and are loud enough to fill any opera house in the country. Mr. Benham is a clerk in one of the leading hotels of Dallas, and has also been playing guitar for nine years.

Clarence L. Partee is not alone a hustler in the way of an editor, but also as a salesman. He has just returned from an extended business trip. Besides having a good time he also did a good business in the interest of his publications, placing them with the largest houses in the West. Mr. Partee found the dealers wearing large smiles, and all along the line there has been a steady increase in business the past months.

CLEVELAND AND VICINITY.

The handsome features of Will S. Ashbrook are wreathed in smiles of late. He has published a new song which promises to be a hit.

J. G. Liddicoat is very busy with his classes and coaching a number of Cleveland boys, who expect to play leading parts in the various college clubs this season. Mr. Liddicoat says the banjo is coming to the front this fall.

Mr. Weaver's "Spirit of '76" March is likely to be one of the hits of the season in Cleveland.

Jos. Taylor, of Bedford, Ohio, has started a new mandolin and guitar club at that place. It will be known as the Sans Sonci Club.

E. F. Dillebar is busy booking engagements for the Bohmann Duo (Dillebar & Spatz). Eddie has found a mandolin solo at last. He wants Mr. Abt to write some more. The "Impromptu" is all right.

THE TURK.

$6,000,000 FOR A PLANT.

Since the report circulated that the business of Steinway & Sons had been sold to an English syndicate for $6,000,000, the announcement has been confirmed. The actual price paid is more than $5,400,000. The new concern will be known as Steinway & Sons, Ltd. No material change is looked for in the management of the business, as the principal directors and managers have consented to act as directors in the new concern.

GUITAR RECITAL.

Johnson Bane gave a guitar recital at Grafton, W. Va., September 6th, assisted by Grafton's popular guitarists, Messrs. Vincent and Hamilton. Following is the excellent programme rendered:

PROGRAMME.

1. Overture . . . . . "Valse Brilliant, Serenade."
BANE.
2. Soprano Solo . . . . . "The Broken Pitcher."
MISS ANNIE ADELSON.
3. Guitar Duet . . . . . Selected.
HAMILTON AND VINCENT.
4. Operatic Selections, Mazurka, No. 2 . . . "Southern Fancies."
BANE.
5. Mandolin and Guitar . . . . . Selected.
HAMILTON AND VINCENT.
6. Spanish Dance "Mozskowski Una Dolcia Gavotte Impromptu."
BANE.
7. Soprano Solo . . . . . "Love's Awakening."
MISS ANNA ADELSON.
8. Nocturne . . . . . "March Militare."
BANE.

WHAT OTHERS SAY.

Your June number of TEMPO came duly to hand last week. It is all right. Push it along up this way for a year. Enclosed you will find subscription price.

D. E. WOOD.

The instruments are undoubtedly the finest I ever saw for the money. I am especially pleased with the guitar.

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Music

Sousa's "Liberty Bell" March has netted him to date $35,000.

Be sure and send for our latest catalogue of music; it contains nothing but first-class music.

G. E. Gebest has just sent us a march that is a winner with a big W. Look out for it. Every club in the country should have it. We might add that it is well named "The Dazzler."

J. H. Jennings, of Providence, R. I., has just issued several excellent compositions of his own pen. If you are looking for something warm in the way of banjo music, James has it.

If you are looking for a guitar solo to use for a concert number, you should not hesitate, but order at once Fred. C. Meyer's arrangement of the Intermezzo from Cavaleria Rusticana. It is without doubt the finest arrangement of this selection published.

Mr. Geo. Stannard, of Trenton, N. J., has recently issued a new catalogue of his publications. Although it is not an extensive one, it contains a number of sterling compositions by well-known writers.

The C. L. Partee Music Co., of Kansas City, have just issued an attractive catalogue of their publications for the fall of '97. Among the long list of publications many of the best writers and arrangers in the country are found, and their music should find a large demand.

F. O. Gutman, music publisher, of Cleveland, Ohio, has been creating a stir in the West with his numerous publications. He has at present a catalogue of about one hundred pieces, and furnishes the full orchestration for each. His thematic catalogue is exceptionally attractive, and can be had upon application.

"Say Au Revoir, But Not Good-Bye" and "Ben Bolt" has lately been arranged as banjo solos, by L. D. Burford. The melody is mostly executed in tremolo style, while the thumb at the same time performs a beautiful accompaniment. While the arrangements are not difficult, they are artistic and very pleasing, and undoubtedly will meet with a large sale.

One of the best compositions that we have had the pleasure to hear lately is Daniel Acker's "Breeze from Alabama." It is undoubtedly the best thing of its kind ever written, and it is needless to predict a future for it, as the sale of it will probably eclipse anything ever published for two banjos.

A. H. Eastman, of Cleveland, O., is a hustling publisher. He has just issued "Funniculi Funicalla" for mandolin orchestra, including flute and cello parts. The arrangement of this odd melody is very good, and should meet with a large sale. We have just concluded arrangements with Mr. Eastman to supply the Eastern trade, and as a result eastern teachers and dealers will save time by ordering from us.

HOW TO RESTRING A MANDOLIN.

Restringing a mandolin is considered by most mandolin players as of very little importance, yet it is possible to transform a good instrument into a worthless one if care is not taken by this same operation. By this, it is not meant that restringing a mandolin is a difficult performance; on the contrary, it is a very simple matter, but care must be taken that the bridge is not removed from its proper position. By misplacing the bridge the scale is at once rendered false.

In restringing a mandolin the average player will remove all the strings before adjusting the new ones, and as the bridge is not glued fast, in replacing it, is often displaced, and after the strings are adjusted he finds the scale not true. His first action is to write the manufacturer or return it to the dealer, saying it is false. The dealer, as a matter of courtesy to his customer, sends the instrument to the manufacturer, and when it arrives the manufacturer finds to his disgust and expense that it is the fault of the owner and not the manufacturer.

An instrument of first-class manufacture, as a rule, goes through the hands of an experienced man, who regulates it before leaving the factory. It is generally supposed that a scale to be perfect should have the bridge placed so that the twelfth fret is the exact centre between the nut and bridge. But by careful observation you will find this renders the higher notes a trifle sharp. This may seem improbable at first thought, but if observed closely will be found true. The tension caused by pressing the string upon the fret sharpens the tones somewhat, therefore, it is necessary to place the bridge a trifle more distant from the nut. This allows for the sharpening caused by pressing the string upon the fret. Take, for instance, the zither or the guitar; you can produce a tremor by merely rolling the finger upon the string between the frets. This effect is produced by slightly pressing the finger upon the string, which sharpens the tone, and when the pressure is relieved it has its original tone.

The zither is noted for its tremor, thus it can plainly be seen that pressing the string of a mandolin or guitar upon the fret produces the same tone as does also the zither. If the bridge is placed further from the nut it will allow for this sharpening. An experienced man when regulating an instrument must rely principally upon his ear to place the bridge properly. The regulating of a mandolin is one of the most important points of its construction. The safest way to restring a mandolin is to first remove half of the strings, replace them with new ones, and then remove the remaining strings. In this manner it is impossible to displace the bridge. If mandolin players will heed this advice they will save themselves as well as the manufacturer much unnecessary annoyance, and will always have their instrument in good condition.

F. G. G.

In Abt's "Impromptu," if carefully played, one will find movements never dreamed of for the mandolin. It certainly shows hard, conscientious study, and he occupies a position in the mandolin world he justly deserves. THE TEMPO is a bright, newsy sheet, and particularly for the interest of teachers, and not advertising purposes alone. FRED. L. TURNER.

The mandolin has been very much admired by those who have seen it, and I am sure that it is perfectly capable of meeting every requirement. J. B. MERSERAN.

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JOHNSON BANE

"THE ORPHEUS OF THE GUITAR"

WRITES:

Grafton, W. Va., Sept. 7, 1897.

"I played here last eve., under the auspices of the Episcopal Church, at the Opera House. Very good house, and will have good return date in future. I played one of your $50 Guitars at the Opera House and it filled the bill very nicely. I played the Guitar two or three hours before the recital and used it with good results in the evening.

Your Journal reached me here yesterday, and the general make up bespeaks of a future for same." JOHNSON BANE.

J. E. PETINNE.

Sig. J. E. Pettine, whose cut we present herewith, is a native of Italy. Although only twenty-three years old he is one of the finest mandolinists in America. He began the study of the mandolin at the age of ten. Some of the most difficult solos comprise his reportoire, of which "1st Concerto," by C. DeBeriot, op. 16; "Air Varie," by P. Rode, op. 10; "Nocturne," No. 2, by Chopin, and J. B. Singellee's "Fantasias" are features. Signor Pettine's work on the mandolin is of the highest order. In DeBeriot's "Concerto" he displays unusually brilliant technique.

His compositions, of which the "Walzer Studio," in this issue of THE TEMPO, is the first to be published, introduces uncommonly brilliant passages, and when rendered by Signor Pettine in his graceful manner is remarkably effective. All of Signor Pettine's most difficult solos are given with marvellous rapidity and execution.

JOURNALISM.

New York is a great city, Yes, the largest in the United States (in population) and it is also great in many ways. In journalism it is supposed to lead the world, and yet with all this it is lacking. Several New York musical journals are deserving of praise, and are a credit to the profession. But when the dailies of Greater New York begin to criticise music, they fail.

Everybody is more or less interested in music, and for this reason alone, musical events should be given more attention than they are accorded. Divorce suits, crime, etc., grace their front pages in bold type, but music, never.

A recent issue of the *Music Trades* devoted the following space to one of New York's great papers:

"The New York *Times* is a great paper, in fact in many regards it is a model of what a daily paper should be.

Its editorial page is, however, something wild and weird, especially when its dog fight reporter is let loose on the tariff.

A few days ago the humorous editor being on his vacation, the police editor was asked to supply something funny. This he did in the shape of an article on the mandolin.

It appears that a certain Mamie Steinhaus is an inmate of Bellevue. Her malady is a kind of catalepsy. One of the doctors prescribed music to awaken her from her slumbers. But let the humorous editor of the *Times* speak for himself:

Instead of using music to awaken the patient, a creature in human guise was permitted to pick "Sweet Rosy O'Grady" on the mandolin by her bedside, the result being that Mamie presently barked like a dog, snarled and foamed at the mouth. It is useless to argue that she was, nevertheless, awakened, and that, so far the experiment was successful; for the prescription called for "music," and while the circumstances show that the girl was awakened by noise, there is no proof that any other noise would not have answered quite as well. Few noises are so disagreeable as the picking of a mandolin, even when the formula followed in the picking is not that technically described as "Sweet Rosy O'Grady."

But no well-informed person ever called the picking of the mandolin music. To be sure, it has been exalted by a lot of third-rate poets with unmusical and rather too obvious ears; but facts are facts, and the mandolin really is no more closely related to musical instruments than a xylophone or a comb wrapped in a bit of paper. It's effect upon Mamie Steinhaus was not peculiar to her case, except that it was intensified because of her weak and hysterical condition. She did exactly what many sensitive persons with difficulty restrain themselves from doing when they are compelled to listen to the mandolin."

It is very evident that the humorous police editor has never heard a mandolin well played—played as the Spanish Students play it.

A correspondent of the *Times* calls attention to the fact that Beethoven, Mozart, Berlioz and other great composers have written for the mandolin, which they would scarcely have done had they not considered it a musical instrument.

Only lately Mr. Seidl added the mandolin to his orchestra.

Music Trades has been advocating the formation of a permanent mandolin and guitar orchestra, and it looks as if the plan would be successful."

A REMARKABLE COMPOSER.

If there is any musician in America who is deeper in love for writing than E. H. Frey, of Lima, O., we want his address. Mr. Frey is the composer of nearly 1300 pieces, and now he says he has just begun to write. It is not an uncommon thing for him to awake in the middle of his slumber and jot down an idea. On the backs of books and on every pad in his studio one can find squibs, which when worked out have become famous.

The laundrys all know his linen, for on almost every pair of cuffs sent to the laundry is found the outlines of a composition. His mind is ever and ever on some composition or arrangement, and often in conversation you might ask the same question three or four times and finally drop it without an answer. One day while walking down Main street, accompanied by a cigar and an idea, he by chance met a member of his orchestra, who asked a number of questions regarding a prospective engagement. After waiting about two minutes for an answer he turned on his heel saying: "Frey, I believe you're going crazy." About this time it occurred to Eddie that he had been talking to some one, and turning he said: "Dont't forget the rehearsal this afternoon, Mac."

I am receipt of the copy of Abt's "Impromtu," also THE TEMPO. The only opinion I can express is that the "Impromtu" is by far the finest solo that I have ever played, and your paper is decidedly interesting.

A. E. MORSE.

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